

Little Milton **WE'RE  
GONNA  
MAKE  
IT**



LITTLE  
MILTON

Little  
Milton  
Sings  
Big Blues



**TWO**  
*On*  
**ONE**

CHD-5906



0 7673-25006-2 0

1. WE'RE GONNA MAKE IT (2:37)
2. YOU'RE WELCOME TO THE CLUB (2:45)
3. I'M GONNA MOVE TO THE  
OUTSKIRTS OF TOWN (2:59)
4. BLUES IN THE NIGHT (3:08)
5. COUNTRY STYLE (2:43)
6. WHO'S CHEATING WHO? (2:56)
7. BLIND MAN (3:22)
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10. STAND BY ME (2:54)
11. LIFE IS LIKE THAT (2:40)
12. AIN'T NO BIG DEAL ON YOU (2:18)
13. FEEL SO BAD (4:04)
14. RECONSIDER BABY (3:30)
15. STORMY MONDAY (4:23)
16. WOKE UP THIS MORNING (3:27)
17. HARD LUCK BLUES (3:00)
18. PLEASE, PLEASE, PLEASE (3:45)
19. SWEET SIXTEEN (3:34) (EDITED VERSION)
20. FEVER (2:49)
21. SNEAKIN' AROUND (2:20)
22. HAVE MERCY, BABY (2:53)
23. PART TIME LOVE (3:55)

**IN OUR EFFORT TO BRING YOU THE ORIGINAL ALBUMS FOR  
THE COST OF A SINGLE CD, WE HAVE OMITTED ONE SELECTION  
DUE TO THE LENGTH OF THE COMBINED ORIGINAL ALBUMS.**

**MCA RECORDS****CHD-5906**

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# LITTLE MILTON


Still active today as a performer and recording artist, Little Milton first recorded in the early 50s for Sam Philips' famed Sun label, backed on those early sessions by Ike Turner's band. In 1957, he cut sides for another Memphis company, Meteor Records, and, after moving to East St. Louis, Illinois, enjoyed his first real success as a recording artist with several regional hits, including "Lonely Man," "Strange Dreams," and "That Will Never Do" on the local Bobbin label.

In 1961, he signed with Checker, a subsidiary of Chess Records, cutting over one hundred sides for the label in a nine-year span and establishing himself as a successful recording artist and a prominent blues vocalist/guitarist.

"We're Gonna Make It" was originally released in 1965 as Checker L.P. 2995. The title cut reached the #1 position on Billboard Magazine's Rhythm & Blues chart in the middle of that same year; "Who's Cheating Who" was a Top 5 single as well.

"Little Milton Sings Big Blues," originally released in October, 1966 as Checker L.P. 3002, featured the hit "Feel So Bad," which reached the #7 position on the national R&B charts; "Sweet Sixteen" (Part 1 and Part 2—both sides) was also issued as a single and enjoyed regional success.

—Bob Schnieders



## LITTLE MILTON SINGS BIG BLUES

A friend of mine with whom I'm currently out of touch—a combination Pop painter, film director, guitar player, day tripper, con artist, lover and rock hound named Charlie DiJulio—would groove on this first boss album by Little Milton Campbell as much as I do. So let these notes be a kind of long-distance letter to Charlie as well as a tribute to the artistry of Little Milton.

In endless midnight sessions stoked by beer and J. T. S. Brown sourmash, Charlie once outlined for me his concept of the Hard Object. "Don't matter what it is, man," he explained in intense concentration. "A Hard Object can be a painting, a flick, a chick, or a song, whatever. But it's gotta be its own self, you dig? It's gotta be its own self and nothing extra, nothing jive."

Charlie might well have been talking about the way Little Milton shouts the blues.

Back in the days when he was just a "yard young'un" in Mississippi, Little Milton chose for his mentors such incandescent blues luminaries as T-Bone Walker, B. B. King, Roy Brown and Big Joe Turner. But, today, at 32, and with such solid successes as 1964's *We're Gonna Make It* and 1965's *Who's Cheating Who* tucked securely under his belt, Little Milton strides up to the mike on cross-country appearances and at recording sessions and he's indisputably his own man. There's "nothing jive" in the putdown sense about the way he sings.

Run down the changes with me and I'll sound you what I mean.

On the album's first track, *Feel So Bad*, Little Milton cries out, "I'm tryin' to tell you people just how I feel..." And he does, baby—in a fast-walking blues with a mournful undertone that grazes close to the nerve.

*Reconsider, Baby* is a commonplace farewell type blues—but pick up on the way Little Milton slices through to the nitty-gritty in the last stanza.

The mood of *Stormy Monday* is up-tight and 3 a.m., and both Little Milton and that gone lead guitar player of his leave no doubt about it. In the name of the sweet, gracious Powers-That-Be, what a funky trip!

*Woke Up This Morning* tightens the rhythmic pace a notch or two, and *Hard Luck Blues* brings us to where the deep blues is really at. Little Milton's electrifying voice swoops and glides, slips and slides in a soulful ride calcu-

lated to make the hackles on your neck stand up and be counted.

*Please, Please, Please* showcases Little Milton "talking trash" at his top form.

J-a-i-l-b-a-i-t invariably spells trouble, and in *Sweet Sixteen*, Little Milton spells it out for what it is in lines that sting like high poetry always does. And, if you've got warm blood, his treatment of *Fever* is guaranteed to raise your temperature.

So, for that matter, are the four remaining selections, making "LITTLE MILTON SINGS BIG BLUES" one of the bona fide Hard Object blues events of this or any other season.

I say: Go, Little Milton, go.

And hang loose, Charlie DiJulio, wherever you are. —Grover Lewis  
*Houston Chronicle*

	MASTER #
<b>FEEL SO BAD**</b> (4:04) (Sam Hopkins: CBS Unart Catalog Inc.—BMI)	14852
<b>RECONSIDER BABY*</b> (3:30) (L. Fulson: Arc Music Corp.—BMI)	14846
<b>STORMY MONDAY***</b> (4:23) (T-Bone Walker: Gregmark Music Inc.—BMI)	14867
<b>WOKE UP THIS MORNING**</b> (3:27) (Jules Taub, Rolley B. King: Sounds of Lucille, Inc.—BMI/Powerforce Music—BMI)	14853
<b>HARD LUCK BLUES*</b> (3:00) (Roy Brown: Intersong USA—ASCAP)	14851
<b>PLEASE, PLEASE, PLEASE*</b> (3:45) (J. Brown, J. Terry: Unichappell Music—BMI/Dynatone Music—BMI)	14850

**SWEET SIXTEEN\*** (3:34) (EDITED VERSION) 14845A&B

(Joe Josea, Rolley B. King: Sounds of Lucille, Inc.—BMI/Powerforce Music—BMI)

**FEVER\*** (2:49) 14849

(H. Glover: Publisher Unknown)

**SNEAKIN' AROUND\*\*** (2:20) 14854

(Jessie Mae Robinson: Cherio Corp.—BMI)

**HAVE MERCY, BABY\*** (2:53) 14848

(Hank Ballard: Publisher Unknown)

**PART TIME LOVE\*\*\*** (3:55) 14868

(C. Hammond: Escort Music—BMI)

All tracks recorded at Ter Mar Recording Studios, Chicago

Produced by Gene Barge; Engineer: Ron Malo

Little Milton: vocal and guitar, all tracks

\*Sonny Thompson (Piano), Roosevelt Williams (Bass), Ira Gates (Drums), Phil Upchurch (Guitar), Donald Adams (Tenor Sax), John Norment (Baritone Sax)  
Recorded June 3, 1966

\*\*Sonny Thompson (Piano), Roosevelt Williams (Bass), Ira Gates (Drums)  
Recorded June 3, 1966

\*\*\*Unknown piano, bass, drums, trumpet, saxes  
Recorded July 6, 1966

\*\*\*\*Sidemen unknown  
Probably recorded August, 1966

The original album contained the track "Don't Deceive Me"; due to time constraints the track is not included in this compact disk package.

## WE'RE GONNA MAKE IT

One glance at "Little" Milton should explain how he got the nickname—he's almost six feet tall and weighs two hundred and forty pounds. Get the message?

Though just recently turned thirty, Milton Campbell, Jr. has worked a long time as a professional singer. As a child in his native Leland, Miss., Milton was active in his church choir and local gospel groups; even then being singled out for solo spots. Milton left the hometown when he was fourteen to join the band of Eddie Cusic. Later he worked with the groups of Sonny Boy Williamson and Willie Love, but all the while Milton nursed the ambition to form a group of his own. In 1951 he was able to make his dream come true when he organized his own band to back his vocalizing. Not content just to sing, Milton, who had learned to play the guitar some years before, plays that instrument in the band. The group is one of the finest blues bands on the current scene and they've enjoyed tremendous acceptance throughout the South and Middle West.

Milton Campbell, Jr. the man is an intelligent, good-natured guy who makes friends easily. He is a responsible, no-nonsense person who takes care of business off as well as on stage, and in a profession full of oddballs and 'kooks,' this is very refreshing. The big singer makes his home in East St. Louis, Illinois, instead of a larger metropolis because he prefers the relaxed pace of a small city after the hectic, bone-wearying grind of one-nighters and theater engagements. Of course, young Mr. Campbell's career is now at such a peak that he gets very little chance to "cool it" and enjoy the comforts of his home.

What about Milton the singer? According to Little Milton, he was influenced by T-Bone Walker, Louis Jordan and B. B. King, and it would be difficult for a Rhythm and Blues singer to find better inspiration. He is, however, his own man—an imitator of no one. Milton's voice is strong, masculine and clear, and he knows how to use it.

The selections in this album will give the best knowledge of the artist of the man. I think the title tune of "WE'RE GONNA MAKE IT" is as fine an example of Milton's ability as one could wish for. He sings his tale of optimism-

through-misery with great drama and feeling and it's not hard to imagine that maybe he has really lived through similar times.

The mark of Louis Jordan on Milton is evident in his selection of one of Louis' most popular hits for inclusion in this album. Milton's version of "I'm Gonna Move To The Outskirts of Town" is a powerful story of a man's determination to get his woman out of temptation's way. I've often thought of the fellow in this story as a most patient and tolerant man. The average cat in a similar situation might move to the outskirts, *but he wouldn't be taking the woman with him.*

"Blind Man" was a big single record for Milton. Again, it is a first-rate example of the tremendous emotion that he is capable of putting into a performance. Truly a great track.

There are nine other wonderful performances in this album, but we won't write about each one individually. If you're already familiar with the talent that is Little Milton, you *know* what to expect. If this will be your first exposure to Milton, your ears will be more important to you than your eyes. Listen, and you'll agree that there is nothing small about Little Milton Campbell; he's a big man, with a big voice and a limitless career ahead of him.

—Robert B. Q.

KATZ, St. Louis

	MASTER #
WE'RE GONNA MAKE IT* (2:37) (Davis/Smith/Miner/Barge: Chevis Publishing Corp.—BMI)	13718
YOU'RE WELCOME TO THE CLUB* (2:45) (Thompson: Hudson Bay Music Inc./ Fort Knox Music Inc./Trio Music Co. Inc.—BMI)	13720
I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN* (2:59) (Waldon/Jordan: MCA Music Publishing, A Division of MCA Inc.—ASCAP)	13721
BLUES IN THE NIGHT** (3:08) (Arlen/Mercer: Warner Bros. Inc.—ASCAP)	U13425
COUNTRY STYLE* (2:43) (Dixon: Arc Music Corp.—BMI)	13723
WHO'S CHEATING WHO?* (2:56) (Smith/Davis/Miner: Chevis Publishing Corp.—BMI)	13719
BLIND MAN** (3:22) (Malone/Scott: Duchess Music Corp.—BMI)	U13426
CAN'T HOLD BACK THE TEARS* (2:30) (Campbell: Chevis Publishing Corp.—BMI)	13722
BELIEVE IN ME*** (2:40) (Campbell: Chevis Publishing Corp.—BMI)	12715
STAND BY ME** (2:54) (King/Leiber/Stoller: Rightsong Music/ Trio Music Co. Inc./A.D.T. Enterprises Inc.—BMI)	U13427
LIFE IS LIKE THAT*** (2:40) (Campbell: Chevis Publishing Corp.—BMI)	12717
AIN'T NO BIG DEAL ON YOU*** (2:18) (Campbell: Chevis Publishing Corp.—BMI)	U12716

All tracks recorded in Chicago:

\*Little Milton (Vocal, Guitar), unknown piano, bass, drums; David Hines (Trumpet), unknown saxes; unknown background singers on "Who's Cheatin' Who" and "We're Gonna Make It"  
Recorded 1965

\*\*Little Milton (Vocal), Leonard Caston (Piano), Roosevelt Williams (Bass), Ira Gates (Drums), James Carter (Tenor Sax), Robert Crowder (Baritone Sax), Joe Campbell (Trumpet); unknown background singers on "Stand By Me"  
Recorded 1964

\*\*\*Little Milton (Vocal, Guitar), Robert Crowder (Bass), Ira Gates (Drums), James Carter (Tenor Sax), unknown additional horns; Leonard Caston, piano on "Ain't No Big Deal On You"; unknown background singers on "Believe In Me"; Little Milton, vocal only on "Believe In Me"  
Recorded September, 1963

THIS COMPACT DISC CONTAINS PROGRAM  
TRANSFERRED FROM ANALOG TAPE AND  
THEREFORE MAY CONTAIN SOME TAPE HISS  
AND OTHER ANOMALIES THAT EXIST WITH  
ANALOG RECORDINGS.

**CHD-5906**

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# CHESS<sup>®</sup>

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DIGITAL AUDIO

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